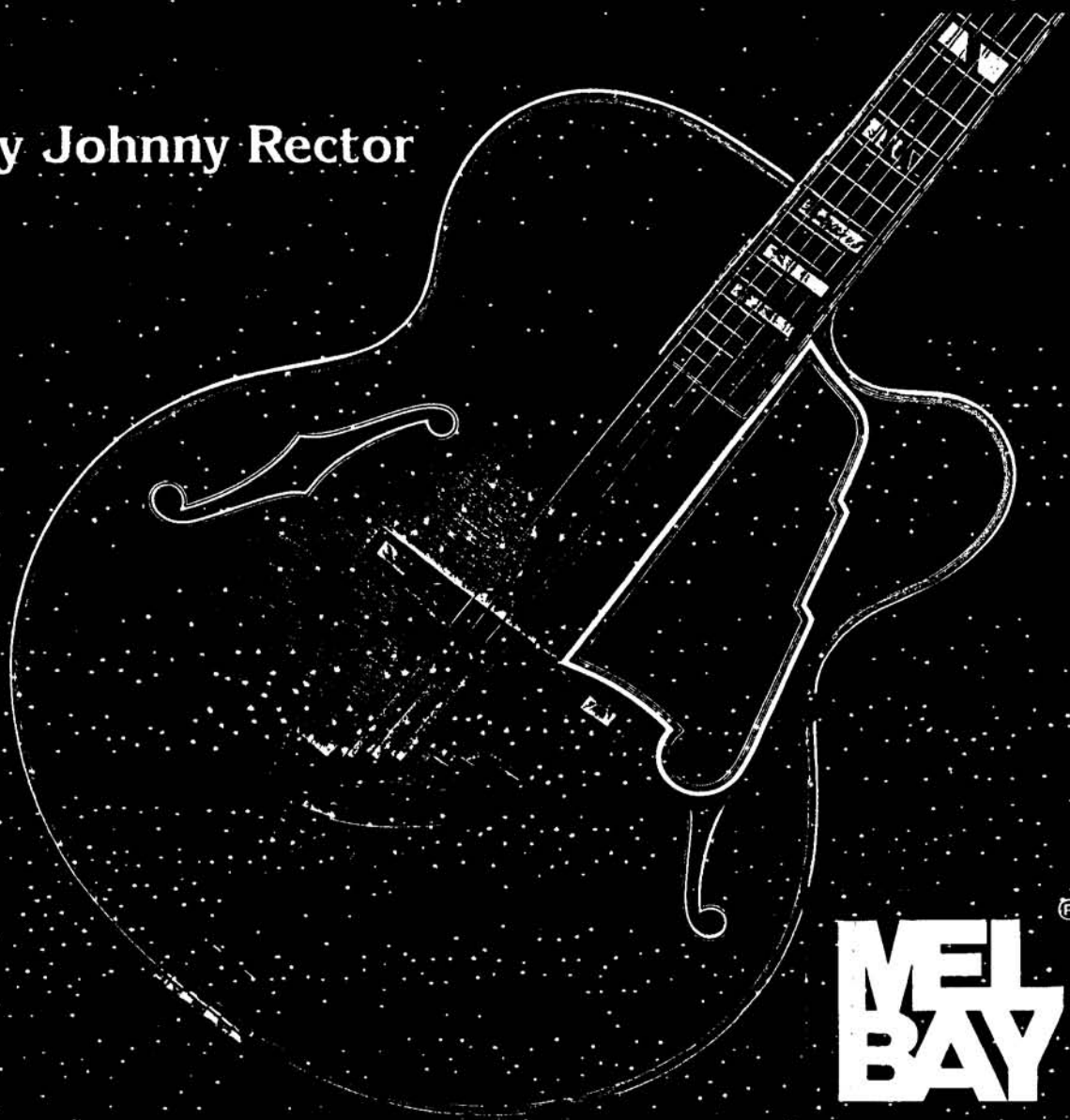


Mel Bay's

Deluxe Encyclopedia of Jazz Guitar Runs, Fills, Licks, & Lines

By Johnny Rector



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FOREWORD

This Deluxe Encyclopedia of Jazz Guitar Licks, Runs, Fills, and Lines gives the advanced student, teacher, and professional guitarist material in the styles of many great artists in notation form for use in study and analysis. This material can then be applied to one's own improvisational abilities.

By memorizing these licks and runs and applying them to standard songs and chord progressions, the player becomes familiar with a variety of musical ideas for use when playing. Memorizing the material in this book will help to train and develop the musical ear. For best results, I recommend playing this material in a variety of rhythms.

The material in this book is a wonderful aid in developing agility in various positions on the guitar. While written for the guitar, these licks and runs may be played by other treble clef instruments.

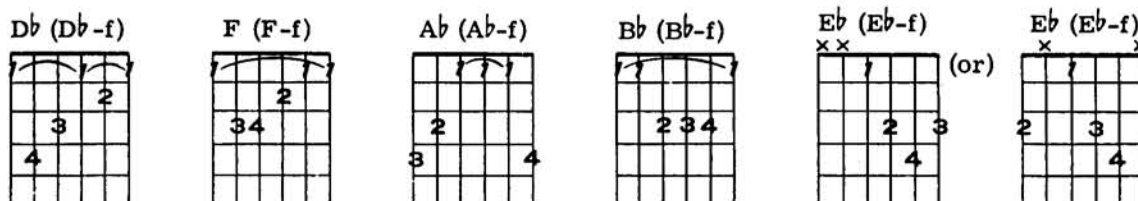
AUTHOR'S NOTE

To achieve the utmost benefit from Guitar-Licks and Runs, it is recommended that the player memorize and apply them as suggested... first, playing them in the original suggested position. Most of the material may also be played in positions other than indicated. Memorize the lick/run in the original position(s) and if applicable, apply it to other positions. Play each lick/run in as many positions as possible. Remember to pay particular attention to the chord name change at each new position.

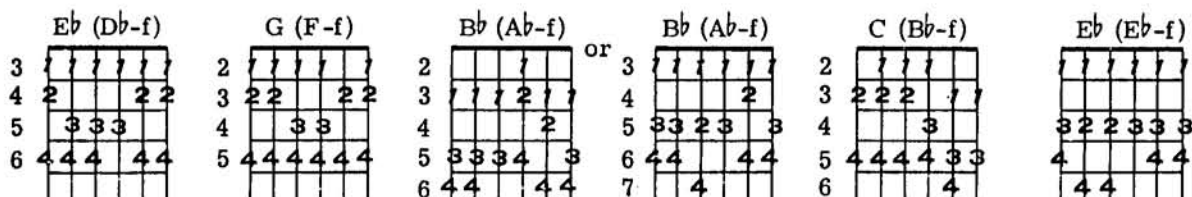
Once you are familiar with the original lick/run, apply the same fingering and formation(s) as you did for the original lick/run to the new position, etc. This will apply only to those licks/runs that can be moved to another position utilizing the same fingering and formations as in the original. Positions given for licks and runs are optional. Most licks and runs can be played in positions and formations other than those indicated.

ILLUSTRATIONS AND REMARKS FORMATIONS-BASED ON CHORDS

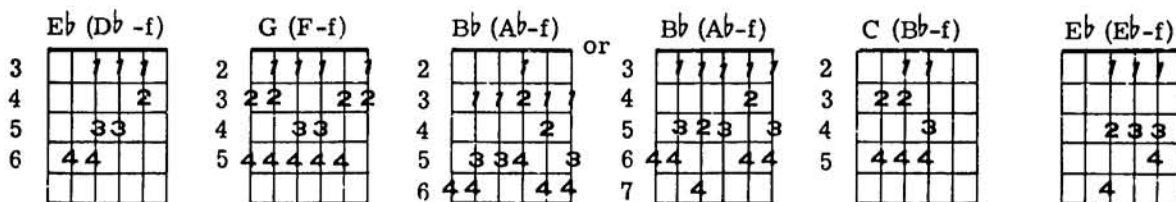
The following formations are given as an aid to help the player simplify position playing of licks and runs as indicated.



NOTES IN FORMATIONS



MAJOR SCALES-BASED ON FORMATIONS



All formations are movable. Start at the first fret and continue up the fingerboard as high as possible. Example: Db, (Db-f) first fret; D, (Db-f) second fret; Eb, (Db-f) third fret, etc. Apply the same procedure to other formations.

1 Mod. fast

5 Pos. (Ab-f)

(Db-f)

3 5 6 8 3 5 6 8 3 5 6 8 3 5 6 8

** P R P P - means Pick-Rest-Pick

2 Mod.

7 Pos. (Ab-f)

10 7 8 10 7 8 10 7 7 10 9 9 10 9 7 10 9 7 10

3 Mod.

7 Pos. (F-f)

(Db-f)

7 10 7 10 8 9 8 10 7 10 7 10 8 9 8 10 7 10 7 10 8 7 8 10 7 10 8 9 9 7

4 Mod.

* 5 Pos. (Ab-f)

7 8 5 8 5 4 7 8 5 8 5 4 5 8 5 8 5 5 8 6 7 5 8 5 7 7 6 8 5 6 5 7

* Also playable - 7 Pos. (F-f)

5 Fast

7 Pos. (Eb-f)

(Ab-f)

(Db -f)

⑥ Mod. fast

5 Pos. (Ab-f)

gliss.

P	R
---	---

C7

to F

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Above the first three notes (G, A, B) is a slur with the word "gloss." written above it. Below the notes are the letters "P R P R P R P". The lower staff is in bass clef and contains a sequence of notes: G2 (half), A2 (half), B2 (half), C3 (half), B2 (half), A2 (half), G2 (half). Above the first three notes (G, A, B) is a slur with the word "gloss." written above it. Below the notes are the letters "P R P R P R P". The system is divided into two measures by a double bar line. The first measure contains the first six notes of each staff, and the second measure contains the last note of each staff. The key signature has one sharp (F#) and the time signature is 4/4.

7 Mod.

2 Pos.

2 Pos.

Am7

D7b9

G

The second system of the musical score for 'The Rose Tree' features two staves. The upper staff is in treble clef and contains a melody with eighth and quarter notes, including triplets and a key signature change to one flat. The lower staff is in bass clef and contains a bass line with eighth and quarter notes, including triplets and fingerings. Chord symbols Am7, D7b9, and G are placed below the first, second, and third measures respectively. The system concludes with a double bar line.

⑧ Mod. fast

5 Pos. (F-f)

**** P R P**

P P R P P P R P

P R P

Bb

Ebm6

Bk

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. Chord symbols are provided below the notes: ** P R P, P P R P P P R P, P R P, and Bb. The key signature is one flat (Bb) and the time signature is 4/4.

** PRP - means Pick - Rest - Pick

9 Mod.

5 Pos. (A \flat -f)

10 Mod.

*2 Pos. (F-f)

* Also playable in the 5th, 7th and 9th positions.

11 Mod. fast

8 Pos. (B \flat -f)

12 Mod. fast

7 Pos. (F \sharp -f)

14 Mod.

7 Pos. (F-f) (Bb-f)

C7 C°7 Gm7 C7 F

15 Mod. fast 5 Pos.

C F7 C C

16 Med.

3 Pos. 2 Pos.

Eb6 Am7b5 D7b9 (b13) Gm

17 Mod. fast
2 Pos.

A7 A7

18 Mod.
5 Pos. (Ab-f)

19 Mod.
2 Pos. (Db-f)

20 Mod.
5 Pos. (Bb-f)

21 Mod.
3 Pos. (Db-f)

22 Mod.

8 Pos. (F-f)

(Ab -f)

$$(F - f)$$

(Bb -f)

The first system of the musical score for 'The Girl on the Train' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with various chords and intervals. The chords are labeled as Cm7 (Fm7), Bb7, Eb, C7, and Fm. The bass line includes fingerings such as 11, 8, 10, 8, 11, 11, 8, 10, 8, 9, 10, 8, 10, 7, 8, 10, 8, 10, and 8.

[23] Mod.

7 Pos. (Ab-f)

(Bb-f)

(F-f)

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It contains three measures of music. The first measure has a Dm7b5 chord, the second has a G7 chord, and the third has a C (Cm) chord. The bottom staff is a single-line bass line with fingerings indicated by numbers 1 through 11. The notes in the bottom staff correspond to the chords above: Dm7b5 (D, F, A-flat, C), G7 (G, B, D, F), and C (Cm) (C, E-flat, G, B-flat).

24 Mod.

5 Pos. (Ab -f)

25 Med. Up tempo

7 Pos. (F-f)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the melody and the first four measures of the bass line. The second system contains the final measure of the melody and the final measure of the bass line. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 7/8. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of eighth notes, with some measures containing beamed eighth notes. The first measure of the melody is marked with a 'C' (C major), and the fifth measure is marked with a 'C6' (C major with a sixth). The first measure of the bass line is marked with a '10' (octave), and the fifth measure is marked with a '12' (octave).

26 Mod. fast
5 Pos. (F-f)

27 Mod. fast
5 Pos. (Eb-f)

Exercise 26: Treble staff shows a sequence of eighth notes with a triplet. Bass staff shows chords Bb7, to Eb (Eb7b9), and G9. Fingerings are indicated by numbers 1-5.

Exercise 27: Treble staff shows a sequence of eighth notes with a triplet. Bass staff shows chords G9 and to C7. Fingerings are indicated by numbers 1-5.

28 Med.
2 Pos.

3 Pos.

Exercise 28: Treble staff shows a sequence of eighth notes. Bass staff shows chords Cm, Dm7b5, G7b9, and C (Cm). Fingerings are indicated by numbers 1-5.

29 Mod. fast
5 Pos. (F-f)

Exercise 29: Treble staff shows a sequence of eighth notes with a triplet. Bass staff shows chords Bb, G7, and to C7 or (Cm). Fingerings are indicated by numbers 1-5.

30 Mod. up
5 Pos.

(F-f)

(Bb-f)

(Eb-f)

(Ab-f)

(Db-f)

Exercise 30: Treble staff shows a sequence of eighth notes with a triplet. Bass staff shows chords Am7, D7b9, Gm7, C7b9, and to F. Fingerings are indicated by numbers 1-5.

[31] Up tempo

5 Pos. (Ab-f)

C7

F

(Db-f)

[32] Mod. fast

7 Pos.

6 Pos.

5 Pos.

G13

Gb13

F13

Bb

[33] Mod. fast

5 Pos. (F-f)

A7

(Bb-f)

D (Dm)

[34] Mod. fast

7 Pos. (F -f)

8 Pos. (Ab-f)

9 Pos.

8 Pos. (Ab-f)

Cm (Eb6)

Abm6

Eb

F7

E7

Eb

35 Mod.

7 Pos. (Ab-f)

8 Pos. (Eb-f)

(Ab-f)

Exercise 35 consists of four measures. The first measure has a treble clef, a key signature of one flat, and a 7-position scale starting on Ab. The bass line has a D7b9 chord and fingerings 8, 10, 6, 7, 8, 10. The second measure has a Gm7 chord and fingerings 8, 10, 10, 8, 10, 10. The third measure has a Bb7 chord and fingerings 8, 7, 9, 8, 10, 11, 8, 8. The fourth measure has an Eb6 (Eb13) chord and no bass line notation.

36 Mod.

5 Pos.

4 Pos.

5 Pos.

Exercise 36 consists of three measures. The first measure has a treble clef, a key signature of one flat, and a 5-position scale starting on D. The bass line has a Dm7 chord and fingerings 7, 7, 8, 7, 5, 5, 6, 7, 8, 5, 3. The second measure has a G7 chord and fingerings 6, 5, 6, 4, 5, 8, 7, 5, 4, 7. The third measure has a C7 chord and fingerings 5, 5, 5, 5, 5, 7.

37 Mod.

7 Pos. (Db-f)

(Ab-f)

(Db-f)

Exercise 37 consists of four measures. The first measure has a treble clef, a key signature of one flat, and a 7-position scale starting on Db. The bass line has a D7 chord and fingerings 7, 10, 9, 8. The second measure has a Gm chord and fingerings 7, 10, 9, 8, 7, 10, 11, 8. The third measure has a D7 chord and fingerings 11, 7, 8, 10, 8, 3. The fourth measure has a Gm chord and fingerings 6, 7, 8, 7, 7.

38 Mod.

8 Pos. (Eb-f)

(Ab-f)

Exercise 38 consists of four measures. The first measure has a treble clef, a key signature of one flat, and an 8-position scale starting on Eb. The bass line has a Bb7 chord and fingerings 8, 9, 10, 8, 9, 8, 9, 9. The second measure has a treble clef, a key signature of one flat, and an 8-position scale starting on Eb. The bass line has a Bb7 chord and fingerings 10, 8, 9, 8, 9, 9, 10, 8, 9, 10. The third measure has a treble clef, a key signature of one flat, and an 8-position scale starting on Eb. The bass line has a Bb7 chord and fingerings 10, 8, 9, 10, 8, 9, 10, 8, 9, 10. The fourth measure has a treble clef, a key signature of one flat, and an 8-position scale starting on Eb. The bass line has a Bb7 chord and fingerings 8, 10, 10.

39 Slowly

4 Pos. (B \flat -f)

(D \flat -f)

(F-f)

40 Mod. fast

7 Pos. (D \flat -f)

(F-f)

41 Mod.

5 Pos. (F-f)

42 Mod.

9 Pos. (D \flat -f)

(F-f)

(B \flat -f)

43 Up tempo

7 Pos. (F-f) (B \flat -f) (D \flat -f)

Cma.7 F7 G

44 Slowly

7 Pos. (D \flat -f)

G G $\sharp^{\circ}7$ Am7 D7 G

45 Mod. fast

5 Pos. (F-f) (D \flat -f)

B \flat B $^{\circ}7$ Cm7 F7 Cm7 F7

46 Mod. fast

5 Pos. (F-f) 6 Pos. (B \flat -f) 5 Pos. (F-f)

Cm9 F7 B \flat ma.7

47 Mod.
3 Pos.

Chords: Eb7, Bbm7, Eb7, Ab7

48 Mod. fast
5 Pos. (F-f)

Chords: Bb, Gm7, Cm7, F7, Bb

49 Slowly
5 Pos. (F-f)

Chords: Bbm, Ebm

50 Up tempo
7 Pos. 10 Pos. 12 Pos. 8 Pos. 8 Pos. (Ab-f)

Chords: Fma.7, Fm7, Bb7, Ebma.7

[51] Mod.

5 Pos.

4 Pos.

3 Pos.

2 Pos.

F#+ F E A7 alt. D

[52] Mod. fast

4 Pos. (Bb-f)

D7 G

[53] Mod. fast

5 Pos.

Bbm6 F

[54] Mod.

5 Pos.

(Bb-f)

Dm G7 C A7 Dm

55 Mod.

3 Pos. (F-f)

(D \flat -f)

Ab Abm Eb

56 Mod. fast

9 Pos. (B \flat -f)

(E \flat -f)

G7 C7 to F

57 Slowly

3 Pos. (D \flat -f)

58 Mod. fast

5 Pos. (F-f)

E \flat 6/9 Am

59 Mod.

7 Pos. (A \flat -f)

(D \flat -f)

(F-f)

Dm7 G7 C

60 Slowly

5 Pos.

7 Pos.

Bb9 Bb7 (b5) Em7(11) A7#5 D7sus4 G7 Ab7 G7

61 Mod. fast

5 Pos. (F-f)

62 Mod.

5 Pos. (Db-f)

Am F F#7 C7 F

63 Mod.

4 Pos. (Bb-f)

2 Pos. (Db-f) (F-f)

D7 D7 G

64 Slowly

5 Pos. (Ab-f)

(F-f)

(Bb-f)

C A7 Dm

65 Med. up
7 Pos.
(A \flat -f)

Chords: Dm7, G7, C

Fingerings: 10 9 8 7 10 8 9 8 7 10, 7 8 9 7 10 9 7 8 6 7

66 Mod.
2 Pos.

Chords: F, D7 \flat 9, Gm7, C7, F

Fingerings: 5 3 2 5 4 3 5, 3 5 3 2 5 3 2 5 3 2, 5 2 5 3 5 3

67 Mod. up
7 Pos.

Chords: Dm6, E7

Fingerings: 7 10 9 7 10 9, 9 7 8 7 9 8, 9 7 8 7 9 8, 9 7 8 7 9 8

68 Mod.
*7 Pos. (B \flat -f)

Chords: E \flat m7, A7, Dm7, G7, C

Fingerings: 1 4 2 1, 1 3 4 1, 4 1 2 1, 3 2 1 4, 2 1 4 2, 1 4 2 1, 4 10 9 7, 7 9 11 8, 10 7 8 7, 10 8 7 9 8, 10

* Also playable in the 5th and 2nd positions.

69 Mod. fast
5 Pos.

69 Mod. fast
5 Pos.

Chords: Gm7, C7, F (Dmi.)

Tempo: Mod. fast

Position: 5 Pos.

70 Mod.
5 Pos.

70 Mod.
5 Pos.

Chords: Bb, Dm7 G7 Ebm7 Ab13 Db7 Cm7 F7b5 Bb

Tempo: Mod.

Position: 5 Pos.

71 Mod.
8 Pos. (Db-f)

71 Mod.
8 Pos. (Db-f)

Chords: Ab, Abm, Eb, F7

Tempo: Mod.

Position: 8 Pos. (Db-f)

72 Mod. fast
5 Pos. (Db-f)

72 Mod. fast
5 Pos. (Db-f)

Chords: C7 F, Fm7

Tempo: Mod. fast

Position: 5 Pos. (Db-f)

[73] Mod.
4 Pos. (B \flat -f)

[74] Mod.
7 Pos. (D \flat -f)

[75] Mod.
7 Pos. (A \flat -f) 9 Pos. (B \flat -f)

[76] Mod.
7 Pos.

[77] Slowly
2 Pos. (F-f)

[78] Up tempo
7 Pos.

Chords: G7, Cm, G7, Cm, C7

[79] Mod.

5 Pos. (D \flat -f)

3 Pos. (A \flat -f)

(D \flat -f)

Chords: F7, B \flat 7, E \flat

[80] Mod. fast
5 Pos.

Chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F

[81] Med.

5 Pos.

Chords: Gm7, C7, Fma.7, D7, G7, C7, Fma.7 (Dm)

82 Mod.
5 Pos.

F Am7 D7 G7 Gm7 C7 F

83 Med.
5 Pos.

B7 Bb7 Ebma.7 (Bb -f)

84 Mod.
7 Pos. (Ab -f)

D7 G (Db -f)

85 Slowly
7 Pos. (F -f)

Cm G

86 Slowly
7 Pos. (Ab -f)

Dm7 G7 C (Db -f) (F -f)

87 Mod.

7 Pos. (Ab-f)

(Db -f)

Musical score for guitar, showing a melody on a treble clef staff and a bass line on a bass clef staff. The melody is in D major and the bass line is in D7. The score is divided into four measures. The first measure has a D7 chord, the second and third measures have a D7 chord, and the fourth measure has a G chord. The bass line consists of eighth and sixteenth notes, with some triplets. The score is labeled "D7" and "G".

88 Up tempo

5 Pos. (Ab-f)

(D~~b~~-f)

(F-f)

5 Pos. (A7-f) (F-f)

Cm7 F7 Bbma.7

5 7 8 6 8 5 6 8 7 8 5 7 6 6 8 8 8 6 6 7 6 8 5 7 7 6 8

89 Mod.

7 Pos. (Eb -f)

7 Pos. (E♭-f)

The musical score for the 7th position (E♭-f) consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes, some beamed in groups of three, and a final quarter note. The lower staff is in bass clef and contains a sequence of eighth notes, some beamed in groups of three, and a final quarter note. The key signature is one flat (B♭). The tempo/mood is marked 'Am//'. The score is divided into two measures by a vertical bar line.

90 Mod. fast

7 Pos.

7 Pos.

A7 Dm Dm(+5) Dm6 Dm7 G7

10 9 7 7 7 7 7 9 7 8 9 8 8 8 9 10 9 9 9 9 7 9 8 10 9 10 10 10 7

91 Mod.

5 Pos. (B \flat -f)

(D \flat -f)

(F-f)

Dm7 E7 Am

92 Mod.

2 Pos. (B \flat -f)

93 Slowly

5 Pos. (F-f)

(B \flat -f)

C11+ B \flat 7 E \flat

94 Mod. fast

7 Pos. (F-f)

(D \flat -f)

C Cm6 G

95 Mod.

5 Pos. (E \flat -f)

Gm

96 Mod.

5 Pos.

Gm(11) Eb7 Gm7 Bb7 Eb7 (Gm)

97 Med.

5 Pos. (Eb-f)

Gm7 C7 (Ab-f) (Db-f)

98 Med.

5 Pos.

F D7 Gm7 C7 to F

99 Mod. fast

11 Pos. (Bb-f)

10 Pos. (F-f)

Bb7 hold chord to Eb

100 Mod.

5 Pos. (A \flat -f)

(D \flat -f)

(F-f)

101 Slowly

7 Pos. (D \flat -f)

(B \flat -f)

102 Mod.

5 Pos. (F-f)

103 Mod.

7 Pos. (A \flat -f)

104 Mod. fast

7 Pos.

9 Pos.

114 Mod.
7 Pos. (Ab-f)

D7 Eb7

115 Slowly
4 Pos.

Am7 D7#9 G7alt. C7b9+11

116 Mod. fast
8 Pos. (Db-f)

Ab Abm Bb7 to Eb

117 Mod. fast
10 Pos. (Bb-f)

G P R P P R P P R P P R P P

118 Mod.

7 Pos. (F-f) (A \flat -f) (D \flat -f)

Am7 (C6) D7 G6

119 Mod.

5 Pos. (E \flat -f) (A \flat -f) (D \flat -f)

Gm7 C7 F

120 Mod. fast

3 Pos. (F-f)

G7

121 Slowly

3 Pos. (B \flat -f) (F-f)

Cm G+7 Cm(G) F7

122 Med.

5 Pos. (F-f)

B \flat 6

123 Mod.

5 Pos.

B \flat Eb7 B \flat

124 Mod. fast

5 Pos. (E \flat -f)

3 Pos.

(F-f)

G7 G7 G7

125 Slowly

B \flat 9 Eb7 F7 C7 Am7 \flat 5 D7 \flat 9

126 Mod. fast

7 Pos. (A \flat -f)

(D \flat -f)

(A \flat -f)

(D \flat -f)

D7 G D7 G

127 Mod.

9 Pos. (F-f)

(B \flat -f) (A \flat -f)

D7 Gm7 C7 F

128 Mod.

C Cm G E7 A7

129 Med.

5 Pos. (D \flat -f)

F G7 C7 F7

130 Fast

7 Pos. (F-f)

(B \flat -f)

C7 C7 to F

131 Fast

10 Pos. (Ab-f)

132 Mod.

9 Pos. (Bb-f)

7 Pos. (Db-f)

(F-f)

133 Mod.

5 Pos.

134 Mod.

7 Pos.

135 Up tempo

9 Pos. 10 Pos. 12 Pos.

Am7

136 Mod. fast

2 Pos. (Bb-f) (F-f)

C7 F

137 Mod.

3 Pos. (F-f)

138 Mod. fast

2 Pos. (F-f) 3 Pos. (Bb-f)

G7 Cm

139 Mod. fast

7 Pos. (Eb-f) (Ab-f) (F-f) (Bb-f) (Eb-f) (Ab-f) (Db-f)

A7 D7 Bm7 E7 Am7 D7 G

140 Mod. fast

7 Pos. (B \flat -f)

(A \flat -f)

F7 B \flat 7 to E \flat

141 Med.

5 Pos.

Gm7 C7+5 Fm7 B \flat 7 E \flat ma.7

142 Mod.

5 Pos. (B \flat -f)

143 Mod.

(D \flat -f)

7 Pos. (D \flat -f)

(F-f)

(B \flat -f)

E \flat 11+ (B \flat m6) F Gm7 C7 F

144 Mod.

7 Pos. (A \flat -f)

(D \flat -f)

D7 G

145 Mod.

8 Pos. (A \flat -f)

8 Pos. (A \flat -f) (B \flat -f)

E \flat Gm7 F \sharp m7 Fm7

146 Mod.

5 Pos. (A \flat -f)

5 Pos. (A \flat -f)

C B7 (C) Dm7 G7 C

147 Mod.

3 Pos. (F-f)

3 Pos. (F-f) 5 Pos. 2 Pos.

Gm D7 Gm Gm

148 Mod. fast

7 Pos. (A \flat -f)

7 Pos. (A \flat -f) 8 Pos. 9 Pos.

D7 G

gliss.

[149] Mod.
5 Pos. (F-f)

(B \flat -f)

B \flat 7 Eb

[150] Mod.
5 Pos. (B \flat -f)

(F-f) (B \flat -f)

Dm C7 B \flat 7 A7 to Dm

[151] Slowly
5 Pos.

Cm7 F7 A \flat m7 D \flat 7 Gm7 C7 Cm7 F7

[152] Mod.
7 Pos. (F-f)

(B \flat -f)

C7 F

153 Mod. fast
3 Pos. (Db-f)

Fma.7 C^o7 Gm7 Gb9 F

154 Slowly
5 Pos. (Bb-f)

4 Pos.

155 Mod.
7 Pos. (F-f)

Dm G7 C Cma.7

156 Mod. fast

8 Pos. (F-f)

6 Pos.

4 Pos.

2 Pos.

(F-f)

C7 F6

157 Mod.
7 Pos.

(Ab-f)

(Db-f)

Am7 D7b9 Gm7

158 Mod. fast
3 Pos. (Ab-f)

Exercise 158: Mod. fast, 3 Pos. (Ab-f). The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of three measures. The first measure has a treble staff with a half note Eb and a bass staff with a half note Eb. The second measure has a treble staff with a half note Bb7 and a bass staff with a half note Bb7. The third measure has a treble staff with a half note Eb and a bass staff with a half note Eb. The exercise is marked with a tempo of 'Mod. fast' and a key signature of (Ab-f).

159 Mod.
8 Pos. (Ab-f) (Db-f) (F-f) (Ab-f) (Db-f)

Exercise 159: Mod., 8 Pos. (Ab-f) (Db-f) (F-f) (Ab-f) (Db-f). The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of five measures. The first measure has a treble staff with a half note Eb and a bass staff with a half note Eb. The second measure has a treble staff with a half note G7 and a bass staff with a half note G7. The third measure has a treble staff with a half note Cm and a bass staff with a half note Cm. The fourth measure has a treble staff with a half note Bbm7 and a bass staff with a half note Bbm7. The fifth measure has a treble staff with a half note Eb7 and a bass staff with a half note Eb7. The exercise is marked with a tempo of 'Mod.' and a key signature of (Ab-f).

160 Slowly
7 Pos.

Exercise 160: Slowly, 7 Pos. The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of seven measures. The first measure has a treble staff with a half note Cma.7 and a bass staff with a half note Cma.7. The second measure has a treble staff with a half note Fma.7 and a bass staff with a half note Fma.7. The third measure has a treble staff with a half note Bbma.7 and a bass staff with a half note Bbma.7. The fourth measure has a treble staff with a half note Ebma.7 and a bass staff with a half note Ebma.7. The fifth measure has a treble staff with a half note A7 and a bass staff with a half note A7. The sixth measure has a treble staff with a half note Dma.7 and a bass staff with a half note Dma.7. The seventh measure has a treble staff with a half note B13 and a bass staff with a half note B13. The exercise is marked with a tempo of 'Slowly' and a key signature of (Ab-f).

161 Mod. fast
7 Pos.

Exercise 161: Mod. fast, 7 Pos. The score is in treble and bass clefs. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The exercise consists of seven measures. The first measure has a treble staff with a half note A7 and a bass staff with a half note A7. The second measure has a treble staff with a half note D and a bass staff with a half note D. The third measure has a treble staff with a half note (Ab-f) and a bass staff with a half note (Ab-f). The fourth measure has a treble staff with a half note (Ab-f) and a bass staff with a half note (Ab-f). The fifth measure has a treble staff with a half note (Ab-f) and a bass staff with a half note (Ab-f). The sixth measure has a treble staff with a half note (Ab-f) and a bass staff with a half note (Ab-f). The seventh measure has a treble staff with a half note (Ab-f) and a bass staff with a half note (Ab-f). The exercise is marked with a tempo of 'Mod. fast' and a key signature of (Ab-f).

162 Mod. fast

8 Pos.

5 Pos. (F-f)

B \flat 7

to E \flat

163 Mod.

7 Pos.

G

Bm7

Am7

D7

to G

164 Mod.

7 Pos. (D \flat -f)

G

B $^{\circ}$ 7

Am7

D7

to G

165 Slowly

7 Pos. (F-f)

Cm

G7

to C (Cm7)

166 Mod. fast

7 Pos. (F-f)

(Db-f)

Cm G to A7

167 Mod. fast

5 Pos. (Ab-f)

C A7 Dm7 G7 C

168 Mod.

3 Pos.

2 Pos.

3 Pos.

Gm Gb7+5 F13 Bb

169 Mod. fast

8 Pos. (Ab-f)

Eb

170 Mod.
3 Pos.

Chords: Gm7, C7, Fm7, Bb7, Eb

171 Mod.
7 Pos. (F-f)

Chords: C7, Bb7, Gm7, C+7 to F

172 Mod. fast
5 Pos. (Bb-f)

Chords: D7, to G

173 Mod.

Chords: Abm7, Gm7, C7, F

174 Mod.

4 Pos. (F-f)

(Bb -f)

2 Pos. (F-f)

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains a melody with a key signature of one sharp (F#). The bottom staff is in bass clef and contains a bass line with fingerings indicated by numbers 1-5. Chord symbols A7, D7, and G are placed below the first three measures of the top staff. The system concludes with a double bar line.

175 Mod. fast

9 Pos.

6 Pos.

4 Pos.

The musical notation for the guitar solo in "Hotel California" is presented in two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melodic line with various accidentals and a final measure with a whole note and a fermata. The bottom staff is a guitar-specific staff with a key signature of one flat. It contains a sequence of fret numbers (11, 12, 11, 10, 12, 10, 9, 10, 9, 8, 9, 8, 7, 8, 7, 6, 7, 6, 5, 7, 5, 4) and a final measure with a whole note and a fermata. The notation is in black ink on a white background.

176 Med. fast

7 Pos. (Db-f)

[177] Mod. fast

7 Pos. (Ab-f)

(Db-f)

[illegible]

178 Mod.

7 Pos. (B \flat -f)

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, including triplets. The lower staff is a bass clef with a key signature of one flat, featuring a bass line with eighth and sixteenth notes, also including triplets. Chord symbols 'F7' and 'C7' are placed below the bass staff. The system is divided into three measures by vertical bar lines.

179 Slowly

5 Pos. (F-f)

Am

Am

180 Mod. fast

7 Pos. (F-f)

C

E7

to Am

181 Mod.

2 Pos. (Bb-f)

(Ab-f)

Cma.7

Am7

182 Mod.

7 Pos. (Db-f)

(Ab-f)

(Db-f)

G

B°7

Am7

D7

G

183 Mod.

8 Pos. (Ab-f)

7 Pos.

(Db-f)

D7 G (Gm)

184 Mod.

9 Pos. (F-f)

D D7 G

185 Slowly

5 Pos.

4 Pos.

3 Pos.

2 Pos.

A7 E7#9 A7 E7#9 D7#9 Db7#9 C7#9 F#7+5

186 Mod.

5 Pos. (Db-f)

(F-f)

(Db-f)

F Ab7 Gm7 C7 (Gb7) to F

187 Mod. fast
7 Pos.

E7 A7 D7 G (Em)

188 Mod.
7 Pos. (F-f)

C Fm6 C

189 Mod. fast
7 Pos. (Ab-f)

D7 G

190 Mod.
7 Pos. (F-f)

C C°7 Dm7 G7 to C

191 Mod. fast
(7 Pos.)

Bb7 Eb G7 Cm

192 Slowly
7 Pos.

G7 Ab13 Db7 C9 Db7 F13 A7 G7 Gb7 C7#9 F13

193 Mod. fast
5 Pos. (F-f) 6 Pos. (Ab-f) (Db-f) (F-f) 5 Pos. (F-f)

Bb Db7 Gb7 B7 Bb6

194 Mod.
5 Pos.

Gm7 C7 F

195 Mod.
8 Pos. (Ab-f) (Db-f)

Eb Eb7 Ab

196 Mod.

7 Pos. (F-f)

(Bb-f)

10 Pos. (Db-f)

Exercise 196: Treble clef, key of Bb. Chords: C7, F7, Bb. Fingerings: 7 10 8 9 3 7 8 10 6 7 8 7, 10 7 8 8 11 10 11 10 11 10 13 11, 12 11 10 10.

197 Med.

5 Pos. (Eb-f)

(Ab-f)

(Db-f)

Exercise 197: Treble clef, key of Eb. Chords: Gm7, C7, F. Fingerings: 8 7 6 5 6 7 8 6 7 8, 7 6 5 8 7 6 5 8, 7 6 5 8 9 6 8 7.

198 Mod.

4 Pos. (Bb-f)

(Eb-f)

Exercise 198: Treble clef, key of Bb. Chords: D7, G. Fingerings: 7 7 7 7, 5 5 7 7, 5 5 7 7, 7 5 7 5.

199 Mod.

5 Pos. (Bb-f)

Exercise 199: Treble clef, key of Bb. Chords: Ebma7, Fm7, Bb7, Eb. Fingerings: 6 5 8 7 8 5 6 5 5.

200 Mod. fast
(7 Pos.)

Exercise 200: Treble clef, key of C. Chords: C, C7. Fingerings: 8 8 8 10 10 10 8 8, 8 10 10 10 9 9 9, 11 10 8 11 10, 8 10 8 10 8 10 10 9.

[201] Mod.

5 Pos. (D \flat -f)

Fma.7 F#7 Gm7 C7b9 F

[202] Mod.

5 Pos.

Bb7 Ab7 G7 C7 to F (or Cm7)

[203] Mod.

(9 Pos.)

C D7 G

[204] Mod.

7 Pos. (A \flat -f)

8 Pos. (D \flat -f)

7 Pos. (D \flat -f)

6 Pos. (D \flat -f)

5 Pos. (B \flat -f)

Am7 D7 Abma.7 Gma.7 Gbma.7 Dm7

[205] Slowly

4 Pos. (Bb-f)

5 Pos. (Ab-f) (F-f)

D7 Gm C7 F7 B7

[206] Bounce

7 Pos. (F-f)

(Bb-f)

C7 F7

[207] Med. fast

7 Pos. (F-f)

5 Pos. 3 Pos. 1 Pos.

C7 F

[208] Slowly

(7 Pos.)

5 Pos. 3 Pos. 2 Pos. (F-f)

D7 G

209 Mod. fast

12 Pos.

10 Pos.

8 Pos.

7 Pos.

8 Pos.

210 Mod. fast

5 Pos. (F-f)

211 Mod. fast

6 Pos. (F-f)

212 Mod. fast

7 Pos. (Ab-f)

213 Slowly

3 Pos. (Bb-f)

1 Pos.

218 Mod.
7 Pos.

[illegible]

219 Mod.
7 Pos. (B \flat -f)

219 Mod. 7 Pos. (B \flat -f) (F-f) (B \flat -f) 10 Pos.

F7 Cm7 F7 B \flat

[220] Mod. fast
4 Pos. (Bb-f)

[illegible]

221 Fast
7 Pos. (D^b-f)

The image shows the guitar solo for the song "Hotel California" by The Eagles. It consists of two staves. The top staff is a standard musical notation in G major, featuring a series of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats). The bottom staff is a guitar-specific notation using numbers 1-10 to represent frets on the strings. The solo is divided into four measures, each with a chord label above it: G, D7, B7, and Em. The notation includes various musical symbols such as beams, slurs, and accidentals to indicate the specific notes and phrasing of the solo.

222 Mod. fast

7 Pos.

Bb7b5 Bb7 C D7 Dm7

223 Med. up

7 Pos.

D7 A7 D7 G7 C7 F

224 Mod.

5 Pos.

4 Pos.

5 Pos.

Gm7 C7 F

225 Fast

9 Pos. (Bb-f)

12 Pos.

G G7 C

226 Slowly

8 Pos. (Ab-f)

(Db-f)

(Ab-f)

(Ab-f)

8 Pos. (Ab-f) (Db-f) (Ab-f) (Ab-f)

Eb Abm6 Eb Bb7 Eb

227 Slowly

F7 G7 Ab7 A7 Ab7 G7 Ab7 G7

228 Slowly

6 Pos. (Bb-f)

4 Pos. (Bb-f)

5 Pos. (Ab-f)

E7 A7 D7 G7 C

229 Mod.

12 Pos. 9 Pos.

9 Pos.

C Abma.7 G7 C

230 Mod.

7 Pos. (E \flat -f) 5 Pos. (F-f)

231 Mod.

7 Pos. 8 Pos. 7 Pos.

232 Mod.

5 Pos. (D \flat -f) (F-f) 7 Pos. (D \flat -f) (F-f)

234 Slowly

235 Med.

7 Pos.

Cm7 F7 to Bb

236 Mod.

3 Pos.

Cm7 F7 F7 Bb7 Eb Eb

237 Slowly

12 Pos. (Db-f)

10 Pos.

C F C Dm7 Ebm7 Dm7

238 Mod.

7 Pos. (Ab-f)

(Db-f)

(F-f)

Dm G7 C

239 Mod. 5 Pos. 7 Pos. 10 Pos. 8 Pos. 3 Pos. 7 Pos.

F7 Dm7 G7 Cm7

240 Mod.
5 Pos. (F-f)

241 Mod.
5 Pos. (D \flat -f)

A7 to Dm Am7 A \flat m7 Gm7 G \flat 7 to F

242 Mod.
5 Pos.

(A \flat -f)

C7

(D \flat -f)

F

The musical score consists of two staves. The top staff is in treble clef and contains four measures of music. Above the first measure is the tempo marking "Mod." and the position "5 Pos.". Above the second measure is the fingering "(A \flat -f)". Above the fourth measure is the fingering "(D \flat -f)". Below the second measure is the chord symbol "C7". Below the fourth measure is the chord symbol "F". The bottom staff is in bass clef and contains four measures of music corresponding to the top staff. Fingering numbers are written below the notes in the bottom staff: 8, 7, 6, 8, 5, 7, 5, 9, 8, 5, 7, 5, 5, 8, 5, 5, 6, 6, 7.

[243] Mod. fast
2 Pos. 4 Pos. 7 Pos. 6 Pos. 5 Pos.

G7 (G°7) C (Cm)

244 Med. fast

(F-f) (7 Pos.)

(Bb-f)

245 Mod.

8 Pos. (Ab-f)

246 Mod. fast

5 Pos. (Db-f)

247 Slowly

[247] Up tempo

9 Pos. (E \flat -f)

(F-f)

C D7 to G7

[248] Slowly

10 Pos. (A \flat -f)

(D \flat -f)

Fma.7 F7 B \flat ma.7 D7 G7sus.

[249] Mod. fast

7 Pos. (F-f)

[250] Mod. fast

5 Pos. (A \flat -f)

C6 C $^{\circ}$ 7

[251] Slowly

7 Pos.

(F-f)

D7 Gma.7 Cma.7

252 Mod. up 10 Pos. (Ab-f)

F D7⁺⁵/_{b9} Gm7 C7+9 to F

253 Mod. fast

Eb7 Ab Abm to Eb

254 Mod.
8 Pos.

Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 Dma.7 Ab7 G7

255 Mod. fast
10 Pos. (Ab-f)

F F

256 Med. up tempo

7 Pos.

257 Med.

5 Pos. (F-f)

258 Mod. fast

5 Pos. (F-f)

7 Pos. (Ab-f)

(Db-f)

259 Med.

260 Fast

9 Pos. (A \flat -f)

Em13 to A7

261 Mod. fast

5 Pos. (A \flat -f)

C7 (D \flat -f)

262 Mod. fast

7 Pos. (F-f)

Cm G7 Cm

263 Slowly

10 Pos. #

7 Pos.

3 Pos.

A13 D7 G13 C7 F13 B \flat 7 E \flat 13 A \flat 7 D \flat 7 rit. G

264 Fast

10 Pos. (D \flat -f)

B \flat B \flat Cm7 F7 B \flat B \flat 7 Cm F7 to B \flat

265 Mod.
5 Pos.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a bass clef with a key signature of one flat, featuring a bass line with eighth and sixteenth notes, also including a triplet. Chord symbols are placed below the upper staff: Bb7, Ab7, G7, C7, and 'to F (or Cm7)'. The piece concludes with a double bar line.

266 Up tempo
8 Pos. (Ab -f)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of both the melody and the bass line. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The bass line is written on a single staff with a bass clef. The melody consists of eighth and quarter notes, while the bass line consists of eighth notes. The tempo is marked 'Allegretto' and the time signature is '3/4'. The piece is in the key of Bb major (indicated by one flat in the key signature).

267 Slowly

6 Pos. 7 Pos. (Db-f) 7 Pos. (Bb-f)

F D7 G7 C7 F

7 9 6 8 6 7 6 7 7 9 9 10 8 9 11 8 10 8 10 6 10 9 8 6 6 7 7 7

268 Slowly
10 Pos. (*Ab*-f)

Musical score for a piece featuring the chords **Fma.7** and **C9**. The score is written on two staves. The upper staff contains a melodic line with various notes and rests, including a section marked *rit.* (ritardando). The lower staff contains a bass line with fingerings indicated by numbers 1 through 13. The piece concludes with a final chord, **F13b9 to F or Cm7**, also marked *rit.*

269 Mod.
2 Pos. (F-f)

Musical score for exercise 269, Moderato, 2 positions (F-f). The score is written for guitar on a single staff. It consists of two measures. The first measure contains a G°7 chord and a melodic line starting on G4, moving up stepwise to B4, then down to G4, and finally to E4. The second measure contains a G6 chord and a melodic line starting on G4, moving up stepwise to B4, then down to G4, and finally to E4. The bass line in the first measure starts on G2, moves up to B2, then to D3, and finally to E3. In the second measure, the bass line starts on G2, moves up to B2, then to D3, and finally to E3.

270 Slowly
5 Pos.

Musical score for exercise 270, Slowly, 5 positions. The score is written for guitar on a single staff. It consists of three measures. The first measure contains an F chord and a melodic line starting on F4, moving up stepwise to A4, then down to F4, and finally to D4. The second measure contains a Bbma.7 Eb7 chord and a melodic line starting on F4, moving up stepwise to A4, then down to F4, and finally to D4. The third measure contains an Ab chord, an Ab13+5 chord, and a Db7 chord, with a melodic line starting on F4, moving up stepwise to A4, then down to F4, and finally to D4. The bass line in the first measure starts on F2, moves up to A2, then to C3, and finally to D3. In the second measure, the bass line starts on F2, moves up to A2, then to C3, and finally to D3. In the third measure, the bass line starts on F2, moves up to A2, then to C3, and finally to D3.

271 Mod.
7 Pos. (F-f)

(Bb-f)

272 Mod.
5 Pos. (Bb-f)

(Db-f)

Musical score for exercises 271 and 272, Moderato. The score is written for guitar on a single staff. It consists of two measures. The first measure contains a C chord and a melodic line starting on C4, moving up stepwise to E4, then down to C4, and finally to A3. The second measure contains a B7 chord and a melodic line starting on C4, moving up stepwise to E4, then down to C4, and finally to A3. The bass line in the first measure starts on C2, moves up to E2, then to G2, and finally to A2. In the second measure, the bass line starts on C2, moves up to E2, then to G2, and finally to A2.

273 Mod.
3 Pos. (Db-f)

(Eb-f)

(Ab-f)

(Db-f)

Musical score for exercise 273, Moderato, 3 positions. The score is written for guitar on a single staff. It consists of three measures. The first measure contains an Eb chord and a melodic line starting on Eb4, moving up stepwise to G4, then down to Eb4, and finally to C4. The second measure contains an E°7 chord and a melodic line starting on Eb4, moving up stepwise to G4, then down to Eb4, and finally to C4. The third measure contains an Fm7 chord and a melodic line starting on Eb4, moving up stepwise to G4, then down to Eb4, and finally to C4. The bass line in the first measure starts on Eb2, moves up to G2, then to Bb2, and finally to C3. In the second measure, the bass line starts on Eb2, moves up to G2, then to Bb2, and finally to C3. In the third measure, the bass line starts on Eb2, moves up to G2, then to Bb2, and finally to C3.

274 Med. fast
5 Pos.

(Db-f)

F6(Dm)

275 Slowly
5 Pos.

Bbm C7 Db9+ F

276 Slowly
1 Pos. 4 Pos. 7 Pos. 10 Pos.

C°7, Eb°7, F#°7 (Gb) A°7

277 Slowly

5 Pos. 7 Pos. 5 Pos. 6 Pos. 5 Pos.

Bb9 B7b9 Bb7

278

7 Pos. (A \flat -f)

(D \flat -f)

Exercise 278 is a 7-position exercise in the key of A-flat major (F major). The notation is in treble and bass clefs. The first staff shows the melody with accidentals. The second staff shows the bass line with fingerings. Chords are indicated as D7, G, and G. The exercise is marked with a 3, indicating a triplet.

279 Mod. fast

5 Pos.

Exercise 279 is a 5-position exercise in the key of G major. The notation is in treble and bass clefs. The first staff shows the melody with accidentals. The second staff shows the bass line with fingerings. Chords are indicated as G7, C7, and F. The exercise is marked with a 3, indicating a triplet.

280 Slowly

2 Pos.

Exercise 280 is a 2-position exercise in the key of C major. The notation is in treble and bass clefs. The first staff shows the melody with accidentals. The second staff shows the bass line with fingerings. Chords are indicated as Csus4, C7b9, and F. The exercise is marked with a 3, indicating a triplet.

281 Mod.

7 Pos.

Exercise 281 is a 7-position exercise in the key of G major. The notation is in treble and bass clefs. The first staff shows the melody with accidentals. The second staff shows the bass line with fingerings. Chords are indicated as G, Cm, G, E7, Am, D7, and G. The exercise is marked with a 3, indicating a triplet.

282 Slow

7 Pos. 6 Pos. 5 Pos.

A6 C#ma.7 to C7

[283] Mod.
9 Pos. (Db-f)

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody with various accidentals (sharps and flats) and fingerings (3, 2, 3, 3, 3, 3). The lower staff is in bass clef and contains a bass line with fingerings (10, 11, 9, 11, 12, 12, 8, 9, 8, 12, 12, 9, 10, 9, 8, 12, 11, 12, 11, 10, 11, 11). The key signature changes from one sharp (F#) to one flat (Bb) between the two measures. The tempo/mood is marked 'Moderato'.

284 Mod.
3 Pos.

285 Mod. fast
7 Pos. (Db-f) (F-f)

236 Mod. 7 Pos. 8 Pos. 10 Pos. 8 Pos. 7 Pos. 8 Pos.

Fm7 Bb7 Fm7 Bb7 Eb Eb

287 Med. fast
(8 Pos.) (Ab-f)

Chords: Eb, Abm6, Fm7b5, Bb7, Eb6 (Cm)

288 Mod. fast
5 Pos.

Chords: D7, Gm7, C7, F

(Db-f)

289 Med.
8 Pos. (Ab-f)

Chords: D7, G or (Gm)

7 Pos.

290 Slowly
4 Pos.

Chords: A7, E7, to D13

5 Pos.

291 Slowly

5 Pos. (F-f)

Cm7 F7 Bb

292 Mod.

9 Pos. (F-f)

Dma. 7

293 Mod.

4 Pos. (Bb-f) 3 Pos.

D7 G Am7 Ab7 G

294 Mod. fast

5 Pos. (F-f)

(Eb-f)

295 Slowly

7 Pos.

D7 Gm Bb7 A7 Db7 D7 Gm

296 Mod.

7 Pos. (A \flat -f) (D \flat -f)

D7 Gm7 A \flat ma.7 Gm7 (G)

297 Up tempo

2 Pos.

D7 G7 C

298 Slowly

5 Pos. (D \flat -f)

F B \flat m7

299 Mod.

5 Pos.

F7 B \flat G7 Cm7 F7 B \flat

300 Mod.
7 Pos.

C9(+5) F A°7 Gm7 C7 to F

301 Slowly

7 Pos. 6 Pos. 5 Pos. 4 Pos.

Fm7 B7³ Bb7 A7 Ab7 Dbma.7

302 Slowly

3 Pos. (Bb-f) 8 Pos. (Bb-f) 11 Pos. (F-f)

Cm Cm (ma.7) Bb7 (Fm7) Eb

304 Slowly

8 Pos. (Ab-f) (Db-f)

Eb Eb7 Ab

305 Mod.

5 Pos. (F-f)

306 Mod.

7 Pos.

307 Slowly

7 Pos. (Ab-f)

308 Slowly

5 Pos. (F -f)

309 Mod. fast

8 Pos. (F-f)

7 Pos.

C

310 Slow

8 Pos. (Ab-f)

(Db-f)

(Ab-f)

E \flat A \flat m6 (E \flat m7) E \flat m6

311 Mod.

7 Pos.

F7 B \flat 7 B7 C7 B \flat 7 E \flat

312 Mod. fast

5 Pos.

(Db-f)

A \flat m7 D7 G \flat m7 C7 F

313 Mod.
5 Pos.

7 Pos. 5 Pos. to F7

Bb C7

314 Fast

7 Pos. 5 Pos. 3 Pos. 1 Pos. 3 Pos. 4 Pos.

Am

315 Mod. fast
7 Pos. (F-f)

Am to Em

gliss.

316 Mod.
7 Pos. (Db-f)

G E7

317 Slowly
7 Pos. (Ab-f)

D7 G (Db-f)

322 Mod.

3 Pos.

3 Pos.

5 Pos.

Ab

Abm7

Db7

Eb

Bbm7

Eb7

323 Mod.

5 Pos.

The musical score for 'The Girl on the Train' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second system is a bass clef staff, also in Bb and C, featuring a bass line with octaves, triplets, and a final measure with a slur over two octaves. The score is labeled with 'Bb7' and 'Eb' in the first and second measures respectively.

324 Mod.

3 Pos.

325 Mod.

5 Pos. (Eb -f)

(Ab-f)

(D^b-f)

The second system of the exercise is shown below. It continues the melodic and harmonic progression from the first system. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The chords Gm7, C7, and F are indicated below the treble staff.

(A \flat -1) (D \flat -1)

Gm7 C7 F

326 Slowly

5 Pos. 4 Pos. 3 Pos. 2 Pos.

E7 Am7 Ab7 Bb7 C#7 Dm7

327 Slowly

2 Pos. (F-f) 10 Pos. 4 Pos. 2 Pos.

G Em7 Am7 D7 G

328 Mod.

8 Pos. (Db-f) (Ab-f)

Ab Abm Eb Bb7 A7 Ab7 G7

329 Slowly

5 Pos. (Db-f)

Fma.7 Eb7 D7b9 (+5) Gm7

330 Mod.
7 Pos. (Ab-f)

331 Mod.
5 Pos. (Bb-f)

332 Mod. fast
8 Pos. (Bb-f)

333 Slowly
5 Pos. (Ab-f)

334 Mod.
5 Pos.

B \flat C7 to F7 or (E \flat m)

335 Mod.
7 Pos.

Em7 A7 Am7 D7 G

336 Slowly

G B7 Em (G)

337 Slow

Gma.7 D7 Gma.7

338 Mod.

5 Pos. (Db-f)

6 Pos. (Db-f)

7 Pos.

339 Mod. fast

5 Pos. (Ab-f)

(Db-f)

340 Slowly

5 Pos.

(Ab-f)

(Db-f)

341 Slowly

5 Pos.

342 Mod. fast

12 Pos. 11 Pos. 10 Pos. 9 Pos. 8 Pos. 7 Pos. 6 Pos. 5 Pos.

F7 Bb

343 Mod.

10 Pos.

Eb C7

344 Slowly

7 Pos. 9 Pos.

Em7 F#7b9 B7b9 E7

345 Slowly

7 Pos. 5 Pos. 3 Pos.

D7b9 rit. G (Gm7)



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